



FILED
06-20-2023
CIRCUIT COURT
DANE COUNTY, WI
2023CV001310

June 14, 2023

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MOVIES NEWS & VIEWS

Realism replaces magic in 'Little Mermaid'

Kelly Lawler
USA TODAY

In the 1989 version of "The Little Mermaid," the sea was a crisp blue, sea creatures could turn into functional musical instruments, ocean waves defied gravity and a flounder was huggable.

But under the sea in the 2023 remake, the ocean is dank and dark, the fish are slimy, scary and bug-eyed and the only thing defying science is Melissa McCarthy's eyeshadow, which stays immaculate underwater.

Much has already been said about the new "Mermaid," which stars McCarthy as the villain Ursula and singer Halle Bailey as Ariel, and how it disappoints compared with its animated original. It's a tale as old as time when it comes to Disney's parade of live-action remakes of its beloved animated films (their box-office take, however, seems just fine). Their biggest problem is simple: They were better off staying cartoons.

Every change — to aesthetics, to story, to soundtracks, to length — that is required to make these films "live action" chips away at the magic of the originals. This relentless pursuit of realism doesn't make a good kids' movie: It may be dark underwater in the real ocean, but we want to see Ariel dance properly lit on the screen. The new films are too long, too monotone, too bland and full of photorealistic talking animals that range from boring to horrifying.



Scuttle (voiced by Awkwafina), Flounder (voiced by Jacob Tremblay), and Ariel (Halle Bailey) star in the live-action "The Little Mermaid." PROVIDED BY DISNEY

Photorealistic fish? Not what you'd call cuddly

Looking at the animals, it is easy to see how the new films have gone wrong. Take the seafaring sidekicks of "Mermaid," which are full of color, dynamism and emotion in the original film. Their eyes are exaggerated, their proportions are all wrong for nature but follow cute character rules (namely, imitating the dimensions of a human baby). They are inviting and, well, animated. They make great stuffed animals to sell at the Disney Store.

In the 2023 "Mermaid," Flounder (voiced by Jacob Tremblay) is beige. He looks like a real flounder, which means he's skinny and a little creepy. Sebastian (Daved Diggs) looks like any other spindly crab, except that his

mouth moves. Scuttle the seagull (Awkwafina) has terrifying eyes. When the three try to sing and dance (and Scuttle very unfortunately raps), they are limited in their movements. They kind of wiggle and flop. It's depressing and unsettling to watch.

The new "Mermaid" tries and fails to grab some of the flash of the original. It has fish that swim around Ariel in pretty patterns during showstopper "Under the Sea." But in the cartoon, the fish do a conga line. Animated fish bunny-hopping is a joy to watch — photorealistic fish doing it is a horror show.

Animals have an uncanny valley, and Disney found it.

In the production of many animated movies, voice actors are filmed as they record their dialogue. Then the animators can incorporate their perfor-

mances into the faces of their characters. That's why Robin Williams' Genie from "Aladdin" is so magnetic, and why Simba in "The Lion King" can break your heart. But when the goal is a "real" animal, you can't put human emotions behind their eyes.

Magic is missing in a realistic fantasy world

It's not just the animals. It's the whole futile exercise of realism in live-action remakes that in actuality are primarily CGI.

There is an inherently magical quality to animation as an art form. It's not just the most convenient way to bring a mermaid to life or the dumbed-down version of movies for kids. It's a thing all its own that opens up worlds, exaggerates

and emphasizes and literally illustrates exactly what the artist wants us to see.

Ariel's hair is redder than red. Sebastian's eyes are bigger than big. The ballgowns are poofy and perfect. It's no wonder animation is a medium primarily associated with children; these exaggerations are candy to their little curious minds. A great animated movie is bright, brilliant and brimming with possibility. It has dynamism. Every comparable image from a live-action remake is flat and dull.

There is another way to bring these stories to live action that preserves their inherent campiness and charm. "The Lion King," "Beauty and the Beast," "Aladdin" and others have moved from animation to Broadway with far more creative success than they have to feature film. Glitter, big hair and big makeup is a part of the fabric of the stage, and when you turn an animated lion into a breathtaking puppet, you have something new and exciting to look at. Onstage, the living objects of "Beast" bedazzle with their sheer absurdity, with klick lines full of dancers dressed as forks and knives. The Disney stage adaptations are fun, where the movie remakes are a slog.

With every Disney cartoon seemingly getting a remake (including 2016's "Moana"), audiences are doomed to singing nature documentaries for years to come. But when it comes to cultural legacy, they can't get anywhere close to their predecessors. Magic doesn't strike twice.

MUSIC

MUNA shows its Pride and joy in a 'heavy' month

Joy Ashford
USA TODAY

On the first night of Pride month, queer pop band MUNA took the stage at the Stonewall Inn, the site of the riot that started Pride that now is an iconic gay bar.

The trio known for opening for Taylor Swift and its hit "Silk Chiffon" featuring Phoebe Bridgers were the main event at a Stonewall fundraiser for embattled queer organizations in Tennessee and Texas.

Katie Gavin, Josette Maskin, and Naomi McPherson opened their set with the 2016 ballad about safe spaces "I Know a Place."

"I didn't want the songs we wrote in 2014 to still be so relevant today," lead singer Gavin told USA TODAY before the show.

But in a Pride month that McPherson described as "jarring" and "heavy," the band's anthem for those who "think being yourself means being unworthy" is as necessary as ever.

'Cultivating joy' is essential to Pride

Members of MUNA agreed that Pride month feels different this year. "It's jarring to think about our journey over the past 10 years and how much more dystopian things have gotten for queer people," said McPherson.

For the second year in a row, there has been an uptick in the number of states that grew more hostile to the LGBTQ+ community, according to the 2023 Out Leadership State LGBTQ+ Business Climate Index report shared exclusively with USA TODAY.

"The political landscape, especially with regards to trans people, is so terrifying," said McPherson, who identifies as nonbinary and uses they/them pronouns.

Despite increasing legal attacks on trans and queer peo-

ple's health care and expression in public, the band said joy remains essential to their work and music. "If we're miserable, they win," McPherson said.

"I think it's important to show young people that I'm happier because I came out. I'm happier because I am who I am," Maskin added.

Joy has a "really important role" to play in "any kind of big time collective change — because it's hard work," Gavin said.

"There are often times where you can just feel despair. So if you don't engage in this practice of cultivating joy and making this fun and having a good time, I just don't think that it's sustainable to keep up the fight."

Taylor Swift fans and the 'generous' new generation

MUNA also finds hope for the future in the younger generation.

The band is known for their avid queer fan base, but they also have been playing to audiences outside their own fans as openers for Taylor Swift on her Eras Tour. "We've felt very welcomed by Taylor audiences," Gavin said of their sets with Swift so far.

"A lot of the fans that I see in the audience are much younger than we are," McPherson added. "They're so open-minded and generous with their time and their ears — and also very open-minded with their perspective on the world." They think it's likely that "we will get to a point with their generation" where an artist's queerness "just doesn't matter" in determining their "mainstream" appeal.

"Obviously, being a queer artist matters to our community," McPherson said, citing the value of representation. But they hope that the "ghettoizing" of queer artists to a certain niche — something they still feel, even at their level of suc-

cess — won't be here to stay.

Stonewall Gives Back

MUNA's show on the first day of Pride month was part of the annual Pride Kickoff Celebration for the Stonewall Inn Gives Back Initiative (SIGBI), a charitable organization run by CEO and co-owner of Stonewall Stacy Lentz.

Funds raised from the event are being donated to three LGBTQ+ organizations in red states: youth center "Just Us" in Nashville, Tennessee; theatre

company "Friends of Georges" in Memphis, Tennessee; and the El Paso, Texas community space Borderland Rainbow Center, which, among other things, supports gender-nonconforming people seeking asylum in America.

"We really want to specifically work on grassroots organizations that are being affected the most by these horrific drag bans and bans against gender-affirming care," Lentz said.

Contributing: Charisse Jones



Naomi McPherson, from left, Josette Maskin, and Katie Gavin of MUNA have been opening for Taylor Swift. EMMA MCINTYRE/GETTY IMAGES

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Notice of Class Action Lawsuit:
Prokhorov v. IIK Transsport, Inc., et al., Case No. 1:20-cv-06807
United States District Court for the Northern District of Illinois

If you worked in Illinois as a delivery driver for IIK Transport, Inc. between November 17, 2010 and the present and were classified as an independent contractor, this Notice informs you that you are a part of a class of delivery drivers certified by the Court in the above-captioned case.

The named plaintiff in this lawsuit alleges in the lawsuit that IIK Transport, Inc. ("IIK") violated the Illinois Wage Payment and Collection Act, 820 ILCS 115/1 et seq. (the "IWPCA"), by: (1) classifying the delivery drivers as independent contractors instead of employees; (2) taking unauthorized deductions from their compensation checks; and (3) failing to reimburse them for employment-related expenses that should have been borne by IIK. IIK denies these allegations.

The court certified the following class: "All individuals who worked in Illinois as delivery drivers for IIK between November 17, 2010, and the present and who were classified as independent contractors." In order to participate in this case and potentially receive an award of damages, you need not do anything. This notice is only to inform you of the pendency of this lawsuit, and to advise you that you have the right to not participate in the class by excluding yourself from the case. To be excluded from this lawsuit, on or before August 14, 2023, you must send a letter, fax, or email to the Class Action Administrator at the law firm representing the Plaintiff class in this case, with your name, address, and the statement, "Please exclude me from the IIK lawsuit in Illinois." The Administrator's contact information is: Class Action Administrator, Lichten & Lass-Rordan, P.C., 729 Boylston Street, Suite 2000, Boston, MA 02116. The fax number is 617-994-5801, and the email is class@lra.com. If you do not exclude yourself and remain in the lawsuit, you will be bound by the judgment of the Court, and you will thus be bound by any ruling, whether in favor of Plaintiff or IIK. You do not need to hire your own lawyer, but you can retain your own lawyer at your own expense if you choose. To obtain more information about the lawsuit, please contact Plaintiff's Counsel at: Lichten & Lass-Rordan, P.C., 729 Boylston Street, Suite 2000, Boston, MA 02116. Fax: 617-994-5801. Email: class@lra.com

Notice of Rehabilitation of Wisconsin Reinsurance Corporation (WRC)

On May 23, the Wisconsin Office of the Commissioner of Insurance (OCI) filed in the Dane County (WI) Circuit Court a Petition for Rehabilitation (Petition) with respect to WRC and its subsidiary, 1st Auto & Casualty Insurance Company (1st Auto). WRC and 1st Auto are Wisconsin domiciled stock property and casualty insurance companies, with their main administrative office at 2810 City View Drive, Madison, Wisconsin 53718. The Dane County Circuit Court has scheduled a hearing, if necessary, on the Petition at 10:00 a.m. on June 28, 2023, 7th Floor, Courtroom 7D — Branch 15, 215 South Hamilton Street, Madison, WI 53702-2585.

A copy of the Petition and other filings, frequently asked questions, and current information on the rehabilitation of WRC and 1st Auto can be found on OCI's website at <https://oci.wis.gov/Pages/Companies/WRC-and-1st-Auto-Rehabilitation.aspx>.

The OCI petitioned for rehabilitation only after all other alternatives were thoroughly explored.

The Petition asks the court to appoint Wisconsin Commissioner of Insurance, Nathan Houdek, and his successors in office, as Rehabilitator of WRC and 1st Auto, and Justin Schrader of Noble Consulting as the Special Deputy Commissioner, for the purposes of overseeing the rehabilitation process.

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Matthew Fitzpatrick plays a shot from a bunker on the 18th hole during the first round of the Wells Fargo Championship last month. JIM DEMMON/USA TODAY SPORTS

Defending champion Matthew Fitzpatrick doesn't hold back

Tom D'Angelo
The Palm Beach (Fla.) Post
USA TODAY Network

LOS ANGELES — Matthew Fitzpatrick was given the opportunity to pass on the question, but at first thought about giving it a shot.

"I'll answer it," the defending U.S. Open champion said when asked: "Do you feel like you should be compensated for not going to LIV?"

Fitzpatrick's mind was in overdrive. You could tell by his face. For a second it appeared he was going to jump in, perhaps join his colleagues who have not been shy about saying they should be rewarded for their loyalty to the PGA Tour.

But he could not get out the words. "Yeah, pass," he finally said, followed by a very uncomfortable laugh.

Fitzpatrick was first on the firing line Monday at the Los Angeles Country Club, site of the 2023 U.S. Open, the first major since the golf world was rocked by the announcement the PGA Tour and Saudi Arabia's Public Investment Fund, which owns LIV Golf, were new partners.

A year ago, things were so much simpler, especially after Fitzpatrick captured his first major championship, finishing one stroke ahead of Scottie Scheffler and Will Zalatoris at The Country Club in Brookline, Mass.

Things then certainly were not "confusing," a word, or one similar, Fitzpatrick uttered five times to describe what he knows about the PGA Tour-LIV Golf union.

"I seem to remember just last year just thinking about the tournament, just the U.S. Open," he said. "It was obviously different because I had the tie to the golf course and the history there, so probably was easier for me to mentally focus on that and be in a better place than obviously all this confusion that's going on this week.

"I just don't know what's going on. I don't think anyone knows what's going on. Are we signing with the PIF? Are we not signing with the PIF? I have no idea. Even though I guess it is confusing, it's pretty clear that nobody knows what's going on apart from about four people in the world."

PGA Tour pros are not alone in their confusion with what to make of golf's future. Aussie Cam Smith, one the more notable players who defected from the

Tour to join LIV last summer, is as much in the dark as Fitzpatrick and everyone else ... apart from those four people.

Smith said he received a call from Yasir Al-Rumayyan, the governor of Saudi's PIF, last Tuesday about 10 minutes before Al-Rumayyan appeared with PGA Tour commissioner Jay Mohanan on CNBC to make the announcement.

The call was more out of courtesy than informational.

"I think he was probably calling a few different players, and the call was kind of short and sweet," Smith said Monday. "Didn't really explain much, but just kind of explained what was going to happen on that day, and there was still a lot of stuff to work out."

For Fitzpatrick, one of those things to be worked out is his game after revealing the bulging disk he was diagnosed with in February had a "slight flare-up" Friday at the RBC Canadian Open. He recovered well enough to finish tied for 20th.

Fitzpatrick's game, though, did suffer when the injury first occurred. He missed three cuts in four starts prior to the Masters, where he felt good enough to finish in a tie for 10th. The next week he defeated Jordan Spieth in a playoff at the RBC Heritage for his second career PGA Tour victory. The results have been inconsistent since with a T-9 at the Memorial a week after missing the cut at the PGA Championship.

"I definitely feel like my game is in better shape," said Fitzpatrick, who is ranked No. 8 in the world. "I certainly don't think it's as good as it was last year."

But is that good enough to retain the 18-inch tall sterling silver trophy that goes to the U.S. Open winner and take it on another vacation? We'll know Sunday.

Fitzpatrick was forced to return the trophy — "I was so sad about that. I didn't feel I spent enough time with it," he said — as it now awaits a new owner.

Still, it became his best friend while in his custody, even accompanying him for a week-long vacation to Italy after the British Open.

"It went a few places, actually," he said. "We were on a boat, so to Capri, Amalfi, Positano. Had a few nice day trips."

Cameron Smith says he is a good fit for a different Open test

Adam Woodard
Golfweek
USA TODAY Network

LOS ANGELES — Like the rest of us, Cameron Smith's initial reaction to the bombshell news of the PGA Tour and Public Investment Fund's plan to partner and form a new global golf entity was disbelief.

"I guess the first reaction was I thought it was kind of a joke that had come out," said Smith on Monday ahead of the 2023 U.S. Open at Los Angeles Country Club, and then (PIF governor Yasir Al-Rumayyan) gave me a call and kind of explained what was going on."

Al-Rumayyan — often referred to as His Excellency, or H.E. — made a short-and-sweet phone call to Smith around 10 minutes before his joint interview with PGA Tour commissioner Jay Mohanan on CNBC last Tuesday, but the details were sparse.

"He didn't really explain too much. I think there's still a lot of stuff to be worked out, and as time goes on, we'll get to know more and more," Smith continued. "But there's definitely a lot of curious players, I think, on both sides as to what the future is going to look like."

Talk about an understatement.

The bombshell news sent shockwaves through the golf world, and the topic of discussion will assuredly dominate the first few days in L.A. But much like last week at the RBC Canadian Open, when the tees are in the ground and the balls are in the air for Thursday's first round, the golf will take the leading role and what a scene it will be.

After a "pretty cruisey flight over," Smith played seven holes on the front nine Monday morning but was surprised with the setup. This week at LACC may not have as much of that thick, signature USGA rough that players and fans have come to expect.

"It's a little bit different here. I think the Bermuda rough, I think you can get kind of lucky or unlucky," explained

Smith. "There's patches out there where they're actually quite thin and you can get away with kind of a bad shot and other patches where if you're in there it's no good at all. I think that's a little bit different."

"I think the way you go through the hills there a few times, there's lots of shots where you almost have to work the ball into the hill. It's a really good challenge," he added. "But I think that Bermuda rough is definitely a little bit different. Typically we're playing in the north-east and get that really dense kind of wet rough."

In other words, this week could play to Smith's strengths.

The former world No. 2 joined the upstart LIV Golf after a 2022 season that featured marquee wins at both the Players Championship and Open Championship at St. Andrews. The 29-year-old Aussie is a big-time player who often rises to the occasion, but that said, his past history in the U.S. Open isn't anything to write home to Brisbane about. After a T-4 in his first U.S. Open appearance in 2015, Smith has since finished T-59, cut, T-72, T-38, cut, cut, but does boast six top-10 finishes, including three at the Masters.

"I'd like to think that I play my best golf around kind of tough golf courses. I know kind of my U.S. Open record isn't that great. For me, the driver has always been the one club where it gets me in trouble in the U.S. Open and probably the PGA, the U.S. PGA. You have to drive the ball strong," explained Smith. "I think that's where a golf tournament can get away from me, but the driver is starting to feel really good, and I think there's a few opportunities around here to make birdies, so I think that falls into my hands a little bit."

As the reigning Champion Golfer of the Year at the USGA's flagship championship, Smith was briefly stumped when he was asked to distinguish the difference between the USGA and the R&A before he filled the room with laughter by answering one is in the U.S. and the other the UK.

Bitter rivals McIlroy, Koepka paired in group

Scoby Axson
USA TODAY

Whatever issues that are still remaining between PGA Tour golfers and those who left to join the lucrative Saudi-funded LIV Golf will certainly be one of the main storylines when the 123rd U.S. Open starts Thursday at Los Angeles Country Club.

PGA Championship winner Brooks Koepka and Rory McIlroy are set to tee off together at 4:54 p.m. EDT with 2021 Masters champ Hideki Matsuyama also in the group. All three golfers are among the betting favorites to win the U.S. Open, according to DraftKings. Koepka was one of the biggest

names to make the leap to LIV shortly after it debuted last June. McIlroy was one of LIV's biggest critics, but when the PGA Tour, DP World Tour, and LIV Golf announced an unprecedented partnership last week it shook up the golf world.

McIlroy, who has not won a major title since the 2014 PGA Championship, had plenty to say on the issue, expressing surprise and mixed emotions over the venture, adding he didn't think the golfers who left for LIV Golf should be welcomed back.

"I think ultimately when I look at the bigger picture, 10 years down the line, this is going to be good for the game of professional golf," he said. "I still hate LIV. I hope it goes away."

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